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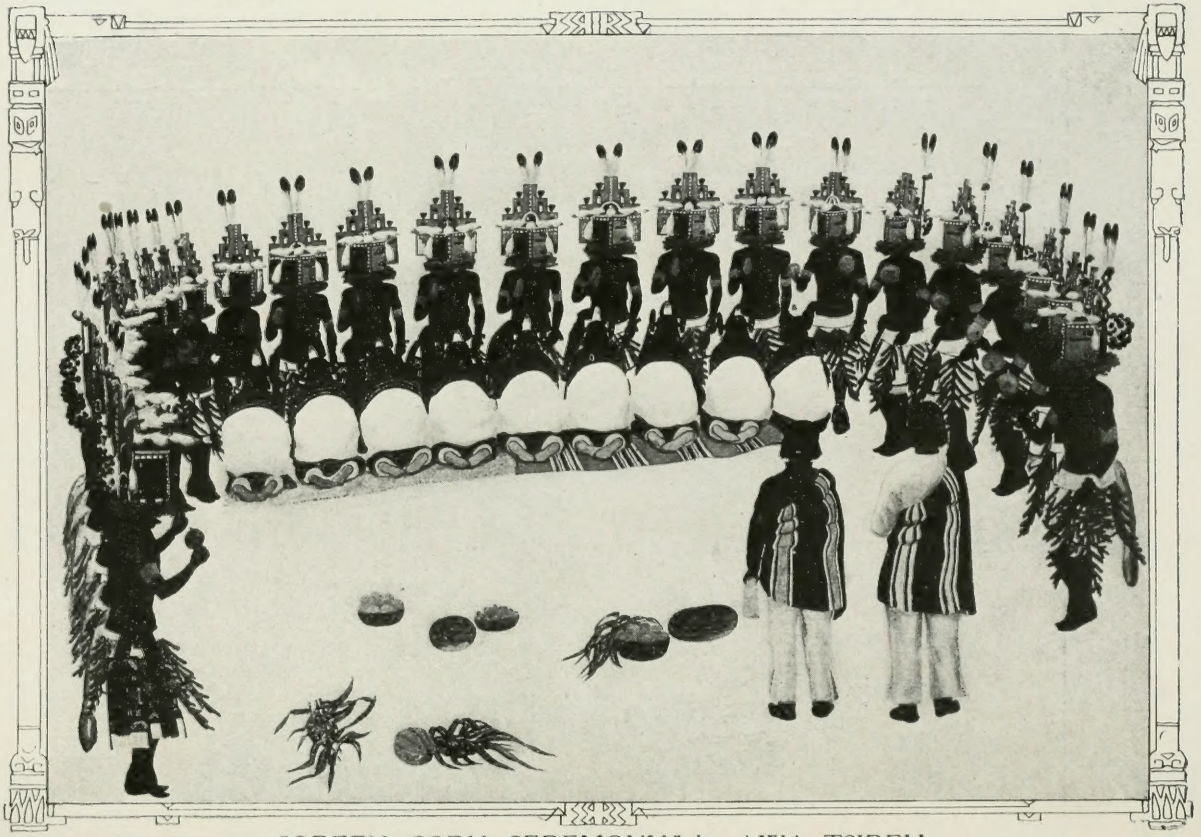
"NEW YEAR FRUCTIFICATION CEREMONY," by FRED KABOTIE

Courtesy International Studio



"GREEN CORN CEREMONY," by AWA TSIREH

Courtesy International Studio

AMERICA HAS ITS "PRIMITIVES"

Aboriginal Water Colorists of New Mexico make Faithful Record of their Race

By E. H. Cahill in the International Studio for March, 1922

THE American Indian of popular conception, a strange, ferocious creature, good only when dead, and utterly oblivious, as were most fiction heroes before Balzac, to any need for economic activity, is getting summary treatment these days at the hands of Indian scholars. In his place we see emerging a comparatively peaceful, industrious figure, a child of nature, close to the soil from which he wins his living, cultivating the earth with a rough hoe, hunting wild creatures, and living with his tribe in a free democratic association. How really fine was the American Indian civilization—for it was a civilization—and how many things it has added to our Caucasian world is beginning to dawn upon us.

The Indian hoe culture—the Indian had no plough nor any domestic animal to pull it—gave us some of our most valuable food crop plants. Among these we may name maize, potatoes, tomatoes and squashes. (Tobacco, of course, is not a food.) These things our shrewd materialistic culture has taken over without so much as a "thank you." But the higher elements of the Indian civilization, its philosophy, its poetry and its art, we have not bothered ourselves much about. We have usually told ourselves that there was nothing there worth noticing. Even today, with indisputable proof of the Indian's wonderful creative life before us, a large part of our public sticks its collective head into the broad sands of prejudice and exclaims, "Indian art! There ain't no sich animal."

The pity of it is that this attitude is shared by many of those whom our benevolent paternalism has deputed as professional stepfathers to our aborigines—the Indian agents. But there are not lacking a few to stand out against this petty denigration of our Indian culture. They are usually the men who know the Indians best, the scientists and the artists who have lived among them. Specially distinguished among the appreciators of the redman's culture is Dr. Edgar Lee Hewett, of the Santa Fe Museum.

Dr. Hewett enters the present discussion as the discoverer and encourager of the Pueblo artists, whose water color pictures of Indian ceremonial life are a feature of the 1922 show of the Independents in New York. He is a friend of the Indian, and his friendship is based on the respect that is born of knowledge. For many years he has worked to preserve what remains of the Pueblo civilization of the Southwest, and to encourage the Indians in new creative and expressive activities.

Some years ago Dr. Hewett, through his interest in the pottery of the San Ildefonso Pueblo, met Ta-e, the first of these Indian water colorists. Ta-e had got hold of some water colors and paper, and he conceived the idea of putting down the characters and costumes of the dance dramas of his people. In his spare time he made single figures from the dances. When these pictures of Ta-e came to the notice of Dr. Hewett he was struck by their simplicity and earnestness. He saw immediately that here was something to be encouraged, the spontaneous beginning of a new art among the Indians. Ta-e went on producing his pic-

tures until he died, during the influenza epidemic which carried off a third of the San Ildefonso Pueblo. But art is the child of imitation, and Ta-e's delightful pastime had been taken up by other young Indians. Since his death it has been carried on and enlarged in scope. One of Ta-e's first followers was Awa Tsireh. The group of water color artists now includes Awa Tsireh, Fred Kabotie, Velino Shije and Tonita Pena, the last a girl.

The works of these Indian artists, on view at the exhibition of the Society of Independent Artists at the Waldorf-Astoria Hotel, March 11 to April 2, must be seen to be fully appreciated. They mark the birth of a new art in America, the expression by the Pueblo Indian of his amazingly rich ceremonial life in the art medium of the white man. The number and remarkable character of the ceremonial observances of the Pueblos has captured the imagination of all those whose good fortune it has been to know this wonderful Indian people. No month passes among them without several ceremonial "dances," and every able bodied Indian takes part in some performance during the year. Walter Hough says that these people have "the best round of theatrical entertainments enjoyed by any people in the world, for nearly every ceremony has its diverting side, for religion and the drama are here united as in primitive times." And he adds that this ceremonial life, "in the opinion of enlightened men, should have a record before the march of civilization treads it in the dust."

This record, in the finest possible way, is being made by the young Indian artists whom Dr. Hewett is encouraging. Their pictures record the emotional quality, the very feel and color and movement of the astounding Pueblo ceremonies. But more than that these water colors are works of art in themselves, valid for all time, even if they were records only of the creative imagination of the artist who conceived them. In them one feels the solemnity of great quiet places, the delicate embroidery of clouds against the endless heights of the desert air, the Sun Father gleaming upon the yellow sands, and the mesa rising suddenly out of the arid expanse, much the same as the figures in these drawings materializing in all their rich and vibrant life out of the sheer blank whiteness of space.

In the "Hopi Mask Dance" Fred Kabotie has achieved a fine rhythmic balance of figures. In the bending of the forms in columns there is a sort of mass modeling that is very beautiful. Here is rhythm and action and a vivid sense of life, not too realistically rendered. Kabotie has a feeling for bulk very near—one might almost say perilously near—to that of his white brother, but he knows how to keep it in check. The "Fructification Ceremony" has sensitive earnestness in the execution of the rows of strange masked figures bending and projecting toward us on the right and on the left of the composition.

Awa Tsireh keeps to the formalism of the Indian in his figure drawing. His "Women's Wheel Dance" shows a remarkable manipulation of the blacks of the heads against the gorgeous close knit orchestration of color in the costumes. In the "Green Corn Ceremony" the yellow painted bodies strike in warm relief against the black skirts and hair. Awa Tsireh resists the sensations of bulk and consistently preserves the flatness of the Indian method.

An American or European painter trying to put down these Indian ceremonies would probably paint the time of day and the New Mexican sky. He would be struck by the nature of the sunlight, and would think the Indian blankets and costumes wonderful. He would handle his subject as masses of color in light and shade. That is, he would paint the phenomenon. The Indian concentrates on the thing itself. The European would record his visual sensations. The Indian records what he knows, emending his vision by his know-

"HOPI MASK DANCE" by FRED KABOTIE

Courtesy International Studio

ledge and his intuitive understanding—and art is usually in proportion as the artist does this. These water colors are an instinctive expression of the Indian's aesthetic life in a new dimension, the dimension of the European's art medium. These Pueblo Indians have made this medium their own, a part of their aesthetic and religious life.

The aesthetic and religious life of the Indian he feels to be an integral part of the nature with which he is at one. Nature, for him, is alive with beings like himself. The sun, the clouds, the rainbow, lightning and thunder, the fertility-bringing rain, and the Earth Mother bearing grains and fruits for man, are venerated as the sustainers and enrichers of human life. To these animistically pictured forces the Pueblo Indian expresses his gratitude in song and dance and ceremony, in the decoration of sacred places and of his own body. Aestheticism and a deeply religious feeling permeate his culture, and find their best expression, perhaps, in dance dramas in which the actions of the beings that aid and sustain man are imitated. The inherent nobility and dignity of these Indian people is expressed in the magnificent gestures, the rhythmical movement, and the superb coloring of these dance dramas. The Pueblo Indian as an artist of symbolic pantomime has no superior on earth. His ceremonies show the play of a rich symbolic imagination, classic in dignity and in formalized spontaneity.

Someone—I think it was Waldo Frank—has pointed out that in certain of the Indian languages there is but one word for happiness and beauty. The Indian finds his joy in beauty, and in that he is unlike us. For though we may recite with pious unction the line of Keats, "a thing of beauty is a joy forever," the walls of our sordid industrial Babel rise on all sides to give us the lie. We great Machine People, who have carried ugliness well-nigh to apotheosis in the fairest lands of earth, may forego the conqueror's pride and learn wisdom from our humble brother of the pueblos, who has made the desert bloom with beauty.

These glowing Indian water colors show that the creative life of the redman of the pueblos is far from finished. The same genius which evolved his perfect ceremonial dramas, his gorgeous pottery designs, and the architecture of his community houses, lives on with renewed vigor in this new medium of expression. The ability of any race to create an art as great in its originality and its simple power as is this Indian water color art is proof enough that it is far from its period of artistic senescence. These Pueblo Indian boys are the pioneers of a new race of American primitives. Primitives by virtue of a childlike vision and a delight in things seen, and not in any sophisticated or consciously cultivated naivete.

PAINTERS AND SCULPTORS

Aboriginal Indian Art.

Aboriginal American Indian art is so uncommon a feature in local galleries that the current exhibition in the Anderson Galleries is unique in many respects. This show, which was arranged by Dr. Edgar L. Hewett, director of the Museum of New Mexico, Santa Fe, includes examples of the ancient arts of the Puebo Indians, such as textiles, jewelry and pottery, together with contemporary work by members of the tribe that is on sale for the benefit of the Pueblos. There is another section devoted to the work of the Blackfeet Indians which includes pictorial autobiographical banners by Blackfeet artists, and leather work, and a collection of native dolls that are on sale. The background of the show, which continued through March, comprises about eighty portraits by W. Langdon Kihn of prominent members of both the Pueblo and Blackfeet tribes and landscapes in New Mexico and Montana by the same artist.

"WOMEN'S WHEEL DANCE," by AWA TSIREH

Courtesy International Studio

EL PALACIO

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PAUL A. F. WALTER, EDITOR.

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MUSEUM EVENTS

Annual Western Exhibit.

The annual traveling exhibition of western painters is on display in the Museum of New Mexico during the month of May. There are almost three score of paintings, filling most of the alcoves. The exhibit is given under the auspices of the Western Association of Art Museum Directors, of which J. Nilsen Laurvik, Director of the San Francisco Museum of Art, who recently visited Santa Fe, is the president. The exhibition began its tour in Los Angeles and from there was sent to San Diego, from where it comes to Santa Fe. The collection is representative of the best contemporary art now being produced in the west, but is far from complete in its representation of western artists. It includes pictures by several members of the Taos-Santa Fe group. Says Mr. Laurvik: "In these canvasses there is a refreshing absence of the banal conventional subject matter at one time so popular with the public and artists alike. At last the noble lines of western hills and plains are being painted without pseudo-idealistic, romantic preconceptions, and gradually painters and public are coming to realize how much more beautiful are these realistic versions of our grandiose landscape than the vague, characterless echoes of the Barbizon school, which so long passed for true portraits of the west." Landscapes and portraits predominate in the exhibit, although such fine Indian subjects as "Irrigating his Corn" by J. H. Sharp, and "Her Oven" by E. S. Weinberg are admirable. One of the most interesting character studies is "Senor Martinez" by Will Shuster. Alice Klauber, Carl Oscar Borg, Joseph Bakos, O. E. Berninghaus, Blanche Grant, William P. Henderson, Sheldon Parsons, Willard Nash, John Sloan, Theodore Van Soelen, Allen True, and others well known in Santa Fe, are among the contributors.

Indian Days of the Long Ago.

The publication is announced of "Indian Days of the Long Ago" by Edward S. Curtis. The book pictures the Indian in his native habitat, and his primitive ways. The story is of an Indian boy of a Rocky Mountain tribe, and follows his life into manhood. It is the work of an interpreter rather than of a historian, and it is the kind of book that will be liked by any boy and most girls.

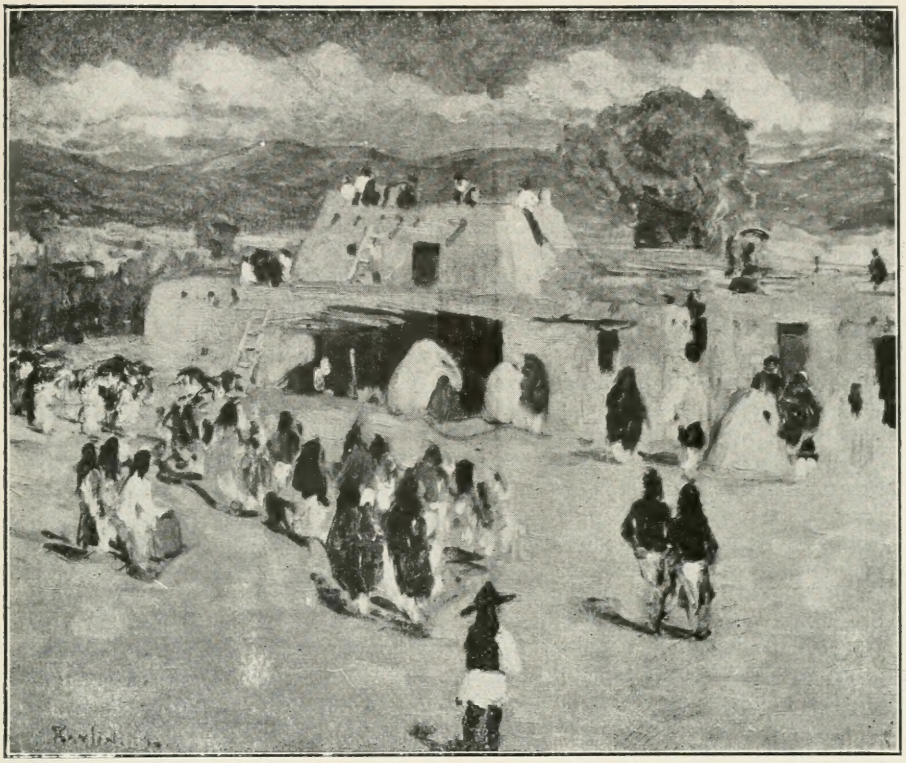
MUSEUMS AND GALLERIES

Boston Museum of Fine Arts.

As in issues past, the latest number of the Boston Museum of Fine Arts Bulletin is devoted to the art of the Far East. The leading article is entitled "Saiva Sculptures," and is written by the museum's Curator of Hindoo Art, Ananda Comeraswamy, who visited Santa Fe a few years ago. Some space is given to a description and half tone illustrations of recent acquisitions from Egypt. The Boston Museum's Curator of Egyptian Art, Dr. George A. Reisoner, is continuing the excavations at Meroe, which have already yielded wonderful results.

Independent Show at Saint Paul.

The Saint Paul Art Institute in its April bulletin announces a free for all art exhibition from June 5th to June 15th, for which there is to be no judge and no jury.



AT SANTA CLARA

Painting by Grace Ravlin

GRACE RAVLIN--A PAINTER OF PRIMITIVE RACES

BY JESSICA NELSON NORTH IN THE AMERICAN ART MAGAZINE

GRACE RAVLIN, whose recent paintings of North Africa, the Balearic Isles and the Pueblo Indians have been attracting much attention at the Art Institute of Chicago, where they have been on exhibition during the past month, calls herself an ethnographical painter. She has an unusual and deep rooted interest in the origin of races and in their relation to their native lands. The Arab, with his picturesque garments and his mud house—why are his colors so unerringly right for the country in which he lives? What subtle tie links the Arab in his little town in Morocco to the Indian of Taos, so that the artist finds a bewildering similarity between the two? These are the problems which she ponders, and

this interest more than any other leads her to primitive places in her search for material.

Lingering in Tangier, the metropolis of internationalism, and dividing her time between the French and the Spanish zones of Tunis and Morocco, she has become a sort of liaison artist, and is received with equal enthusiasm in Paris and in Barcelona. It is in Paris, perhaps, that she is most at home. She strikes so happy a mean between conservative and modernist that she is welcomed by both; she has been elected a member of the Society Nationale des Beaux Arts, and sociétaire of the Autumn Salon; she has exhibited with the Independents. Les Peintres Orientales Francais, a society that had its beginning in the days of Gerome and Benjamin-Constant, has also claimed kinship with her, and with them she has exhibited her earlier Moroccan landscapes. A number of her paintings have been purchased from time to time by the French Government through the Department of Fine Arts. She is represented in permanent exhibits of the Luxembourg.

Most interesting of all was her exbibit at the beautiful Galerias Layetanas in Barcelona last year, a personal invitation affair that called forth much enthusiastic comment from the Spanish press. Newspaper clippings in the hybrid Catalan dialect exclaim over the "brush which reveals itself so exquisite, so sensitive to light and motion." "Whether or not she paints walls, whether she paints the southern hut or the northern cottage," says the critic of La Vue Cataluny, "Grace Ravlin will always be a painter. Her art is beyond the consideration of her subject matter."

Her North African scenes, painted in brilliant light, bring with them into the gallery the very air of the country in which they had birth—the rustle of the fronded date palms—the wide and sandy courts, teeming with Arab life. Her recent journey into the interior of Morocco brought her as far as Marrakesh, the storied home of the sultans, where the dark palms are silhouetted against the white hoods of the Atlas Mountains, and where the chilly winds sweep down from the snow fields above into the semi- epical gardens. Here she saw the residence of the former Grand Vizier, which has been since his death the property of the state. She explored the garden of the Bahia, built at his command for his beautiful Circassian wife. Truly, said the Arabs, he was not as other men. For how many harems must be content with one small courtyard! Yet this Grand Vizier, with but one wife to his name, must needs make for her six courtyards and a garden of the greatest beauty. By such kindness are too many women spoiled.

Miss Ravlin did not care to follow the footsteps of the countless Europeon artists who have checquered Algiers with their beaten paths. Tunis and Morocco she found more to her liking because they were more unsophisticated. She has little use for self conscious models, or for the conventional pose, preferring rather to paint the changing aspects of a scene into her composition, choosing one at a time the elements that best suit her pattern. In this respect she has been likened to George Bellows, though her method of working out the problem is distinctly her own. She attributes much to her early training in Chicago under John Vanderpoel at the Art Institute. She worked under him for three years, studying the drawing of the human figure, and later took up painting with William Chase at the Pennsylvania Academy of Fine Arts. Later she worked under Lucien Simon and Rene Menard in Paris. Her water color training was begun under Martha Baker at the Art Institute of Chicago and finished under Luigini in Paris.

IT IS WRITTEN

Juan Ramon Molina.

From the press of Colorado College has come an interesting study of Juan Ramon Molina, one of the lesser known poets of Central America. The author of the monograph is Prof. J. William Chaney, and in his introduction he says: "Not only the libraries of the United States but apparently Spanish libraries are barren of material regarding him. By request Prof. S. G. Morley made a search for material in Madrid and failed to discover anything." The poems are gathered from various newspapers and magazines. Molina was born in 1875 and from his mother, who was 60 per cent Indian, he inherited his poetic ability. His father came from northern Spain. The poet is said to have taken great pride in the fact that he approached the Greek ideal of manly beauty. "He was really handsome; but he was only five feet seven inches tall, and a little too stout for his stature, and this was the torture of his life, because he was the most conceited man ever born, not only regarding his mental power and education, but also as to his appearance. He used to say that when he was born he brought a model sonnet in his hand, and that if he were two or three inches taller he would be a perfect image of Apollo." While yet a school boy Molina composed his first verses. He completed his college education in Guatemala City. While he was a good student in literature he was poor in mathematics. In 1898 he became assistant secretary of state of Honduras. After resigning he edited several newspapers. He joined the revolution against President Sierra, continuing to edit "El Boletin de la Guerra." * * "Molina was stated to be one of the most accomplished insulters in the whole literary history of the World." Molina visited Paris, Madrid, Lisbon and New York, and then attended the Pan-American Congress in Rio de Janeiro in 1906. Molina married, without the consent of her parents, a beautiful and distinguished girl. The young wife was made very unhappy by his irregular life and died broken hearted, accepting death as a godsend. Molina wrote a most beautiful eulogy in her memory. In 1908, he married a second wife, and soon thereafter died, common report having it that he committed suicide. He had been drinking a great deal, and also used morphine. An overdose of the narcotic was the cause of his death in a little bar room in a village one mile from San Salvador. "Some three years later Hernan Rosales and the poet Alvarez Magana visited the scene of his death. They found behind the bar a beautiful maid, who, upon mention of Molina, began weeping, saying that excepting her first lover she had never loved anyone as she loved Molina. Then escorting them into the rear room, among piles of empty bottles and abandoned furniture, she pointed out the table upon which Molina's head rested when he breathed his last." A poem entitled "Autobiography" is rendered in Spanish by the author of the monograph, the Spanish text of this and other poems also being given.

"Poetry" for May.

William H. Simpson, the veteran publicity manager for the A. T. & S. F. Ry. Co., contributes to May "Poetry" a series of songs under the title of "Along Old Trails." They are by far the finest and most finished work of Mr. Simpson's that has yet been brought to the attention of "El Palacio." It is redolent of the mesas and canons of the southwest. It expresses their very spirit and that of the life that inhabits them. It is evident that Mr. Simpson not only loves but also knows New Mexico and Arizona. He also speaks in the idiom of the Navajo and Pueblo. He says:

"Your desert land is—
An old squaw,
Mumbling old words
Beside dead embers of old thoughts.

"What she has told you
Is not told to me,
Though I ask.

"Your desert land is—
Coyote,
Running alongside white horses
As the wolves howl.

"What it has found out, running,
Is not told to me,
Though I ask."

His "Tewa Song" and the "Hopi Song of the Desert" breathe the same spirit, as does "De Noche" and "The Trail Up-Sky." Of peculiar appeal is "Campo Santo:"

"Inez, Tomas, Jose,
I sup with you on my pilgrim way;

"Craving the stillness of 'dobe walls,
And earth floors trod by soft footfalls.

"Your campo santo is earthen, too;
Room in it for me, and room for you;

"Little earth homes, for the weary—all
Who seek their sleep by the earthy wall."

Of more general appeal, perhaps, are his "Rain in the Hills" and "So Little You Are." Their music is such that it is difficult to refrain from quoting the entire series.

Glen Ward Dresbach, formerly of Tyrone, a New Mexico mining camp, contributes "In Western Mountains," while Yvor Winters, of Santa Fe, writes of "A Woman with a Hammer," being a review of Mrs. Anna Wickham's "The Contemplative Quarry and The Man with a Hammer." Mr. Witter Bynner, president of the Poetry Society of America, addresses a communication to the editor of "Poetry" regarding a correspondent's report of the Poetry Society's annual dinner. Of course there is much else that is worth while in the May issue, for there are poems by ten contributors and reviews as well as editorial comment.

EXHIBITS AND CONVENTIONS

Pearson Art Exhibit

One of the happiest events in the annals of the Roswell Woman's Club, occurred when Ralph M. Pearson of the Taos colony of artists, and a celebrity in the American art world, talked on the technique of etching and its related forms, at the Club room in Carnegie Library to a most interested audience which filled it to the doors. The president of the club Mrs. Grace T. Bear presided, Mrs. J. G. Osburn who is art chairman of the Womans Club graciously introduced Mr. Pearson, who then briefly outlined the various steps in the evolution of an etching. On the plain copper plate, which is first coated with a wax preparation and covered with lamp black, the artist draws the picture to be etched. He described its various immersions in acid approximating the length of time of each immersion depending upon the depth of the line to be bitten; its subsequent inking, and the printing of the first proof and the making of the final or perfected print. He illustrated the process by the use of various tools including a "pocket edition" of the press—his own press at home weighs a half ton. He also exhibited examples of various states of the print before working into the perfect one, satisfactory to the artist himself. An etching rarely ever comes out perfect because the artist in a manner, is working in the dark, until he sees the first proof. The copper plate is usually recoated with wax and more lines added or some erased. He showed one book plate, an exquisite piece of design and execution, which he had to reprint eight times before it pleased him. Mr. Pearson explained how various famous etchers obtained the effects for which they are noted such as the blurred line of Pennel. He explained the differences in technic, in etching, dry point etching, mezzotint and engraving. He emphasized the desire which

we should all cultivate for good pictures and objects of real artistic value in our homes. He paid a high tribute to the work the Women's Clubs and art associations of the small towns as well as the large cities over the couutry, are doing in arousing the public mind to the appreciation of art and music, in its various phases.

"At such time only" he concluded "as this, love of the beautiful has been created, an absolute exemplification of it in our homes, to the exclusion of many so called material things, will we become a really civilized people."

A most delightful social hour followed durir g which the guests had an opportunity of meeting Mr. Pearson and also to examine more closely his collection of thirty etchings, which were hung on the walls. Mr. Pearson is a member of the American Etchers society and holds awards from various societies. Notably a medal from the Panama Pacific Exposition.

The Woman's Club and three homes in Roswell are richer artistically, for Mr. Pearson's visit, four etchings having been bought from his collection. The art committee bought one for the Woman's Club room, a most beautiful symbolic conception entitled "Interpretation." Mrs. George Slaughter, Mrs. E. A. Cahoon, and Mrs. John W. Rhea, were the other purchasers.

The art committee are to be highly commended for being able to present so distinguished an artist and so fine an exhibit, to the club women and their friends.

A delightful feature of the evening was the singing of Nevin's lovely "Doris" by Mrs. Carl E. Kiefer, Mrs. Sylvester Johnson and Mrs. Otis Brenneman with Mrs. E. A. Elmore at the piano and Miss Lois Brewster, cello and Miss Kathryn Newell, violin obligatos.

Assisting Mrs. Osburn, the chairman in showing the exhibit were Mrs. Oliver H. Smith, Mrs. Jim W. Johnson, Mrs. E. H. Skipwith, and Mrs. Harry Jaffa, members of the art committee.

Chicago Society of Etchers.

The Chicago Society of Etchers issued a beautifully illustrated catalogue of the etchings in its annual exhibit, in which several names well known in Santa Fe were represented.

Cleveland's Annual Exhibit.

On May 1st a private view was given of the Fourth Annual Exhibition of the work by Cleveland artists and craftsmen. The staff of the Museum of New Mexico acknowledges an invitation with beautifully illumined initial to the event.

Art Alliance Competition.

On May 8th the Art Alliance of America opened its sixth annual competition and exhibition of textile designs and hand decorated textiles in its galleries in New York City. A large number of prizes has been offered, and contestants were limited to five entries each.

Baumann at Springfield.

The Illinois State Journal recently gave considerable space to an art exhibit from New York which was displayed by the Springfield, Illinois, Art Association. There were fifty canvasses representative of modern American art. At the time it speaks of "the very fine collection of colored wood block prints on view in the galleries. As Gustave Baumann is the foremost artist in America in this especial field, it is an unusual opportunity to see and enjoy these exquisite conceptions of spring, fall and summer. Mr. Baumann spent a summer at Hillside, New York, in the Adirondacks. Two of the prints were made of that beautiful country, one showing the village and in the distance a view of the little studio back from the road. Another print of special interest shows the tall sky scrapers beyond Madison Square Garden with trees of the gardens in brilliant fall foliage against the colors of the building."

MUSEUMS AND GALLERIES

Santa Feans Among California Exhibitors.

The third exhibition of painters and sculptors of southern California at the Los Angeles Museum of History, Science and Art, continued during the month of May. Among other exhibitors are found Gerald Cassidy of Santa Fe with his painting "On the Little Colorado" and "The Spectators;" Carl Oscar Borg with one of his Grand Canon pictures; Fremont F. Ellis of Santa Fe with "The Shadow of the Church" and "Winter Evening;" Theodore Van Soelen of Santa Fe with a "Santa Fe Canon Landscape."

Gift to Toledo Museum.

The main portion of the April issue of the Museum News of the Toledo Museum of Art is given to a description enriched with a score or more of excellent half tone reproductions of the collection of great masters of European and American paintings which has just been given to that museum by Mr. Arthur J. Secor. The collection has been hung in a special gallery in which will be placed a bronze tablet inscribed as follows: "The Arthur J. Secor Gallery, founded 1922." A portrait by Mr. Secor by August Franzen has been hung in the gallery upon request of the trustees and underneath it the following inscription has been placed: "Arthur J. Secor gave the master paintings hanging in this gallery to the Toledo Museum of Art for the pleasure and education of all Toledo people for all time to come. His great generosity finds its reward in the heartfelt appreciation of the entire community." The Chamber of Commerce of the City of Toledo expressed the appreciation of the community by tendering Mr. Secor a luncheon and adopting resolutions which emphasize the great asset that this gift will prove to be to the city of Toledo.

Personality in Places.

Ghent in Belgium possesses a fine spirit; is in every way a delightful place to stay in or to visit. I put it in the class with Segovia, Perugia, Lucca, etc., for charm.

It is our American and southwestern fault if we do not have our own American and southwestern cult in art, literature, music. It is something to be carefully cultivated and nurtured. Other nations have gone stale in original work; it is America's turn.

Santa Fe's revival of art and architectural interests reminds me of the spirit of the old cities over here.

Establish in El Paso a society to perpetuate and develop the spirit of the place. One of the most vivid impressions I carry away is the intense national or rather provincial spirit of Alsace, Lorraine, and Luxembourg.

Alsace and Lorraine object to being hyphenated or bracketed but are proud to be French.

Luxembourg is strongly marked by German influence and yet seems to be very French, but above all Luxembourgish.

Intense spirit of place in all the provinces. Intense localized history back of it all. Vast amount of historical material crammed into small areas over here.

Reading their books and papers, one partakes of their enthusiasms. Their patriotism is very deep rooted.

There is a great opportunity still for El Paso to develop something like a personality. In spite of past errors, there is no reason to go on apeing any other place or style.

It is necessary to make a plan and adhere to it. There should be a city plan commission and a public art council.

El Paso should have a public reference library of Spanish and Italian architecture. These styles are best adapted to the region. If people were thoroughly familiar with these styles they would favor them. Spanish architecture, by the way, is emphatically not "mission" style. There is nothing in Spain corresponding to what we call "Spanish mission."—H. D. Slater, in the El Paso Herald.

Portraits of American Indians.

One of the most brilliant exhibitions that has been seen in this city is now being shown at the Anderson Galleries in the Portraits of American Indians by Langdon Kihn, under the auspices of the Art Museum of Santa Fe, New Mexico. The museum has recognized the portraits as works of art and a valuable record of the Indians and believes they will bring recognition of the Indians and their crafts.

Strength and simplicity give the keynote to the artist's work. The dark faces are strongly rugged contrasted with the masses of solid color with which the artist has painted the costumes and against a white background. The frames are narrow moldings painted in color. There are several unusual and interesting landscapes of the Northwest also painted with strength and simplicity. Paintings of Indians do not as a rule find a wide audience, but these are altogether worth seeing. The artist himself is young. He has recently married and will soon return to the West to live in a house given him by the Indians at Laguna, New Mexico, to continue his work. He was made a member of the Blackfeet tribe.

With the portraits there is an exhibition of the handwork of the Indians, loans by Louis W. Hill, President of the Great Northern Railway, and Stewart Culin of Brooklyn, and also dolls, beadwork and blankets which are being sold for the benefit of the Indians, returns going to the individual workers. The Indian beadwork is of unusual fineness and beauty. The exhibition lasted through April 2.

IT IS WRITTEN

Monographs on Fossils.

The five latest monographs from the press of the American Museum of Natural History bear the following titles: "A Fossil Moth from Florissant, Colorado;" "Bees of the Genus Perdita from the Western States;" and "Bees of the Genus Panurginus Obtained by the American Museum Rocky Mountain Expeditions," all three being by T. D. A. Cockerell, formerly of New Mexico but now with the University of Colorado; "A New Fossil Rodent from Ecuador," by H. E. Anthony, and "Hesperopithecus, the First Anthropoid Primate Found in America," by Henry Fairfield Osborn. The last named makes an announcement of intense interest to American anthropologists, yet it is based on nothing more than the finding of a single small water worn tooth discovered by Harold J. Cook of Agate, Nebraska. It was found associated with typical fossils of the Snake Creek beds. The author telegraphed on March 14th to Mr. Cook: "Tooth just arrived safely. Looks very promising. Will report immediately." The letter followed the same day, saying: "The instant your package arrived, I sat down with the tooth, in my window, and I said to myself: 'It looks one hundred per cent anthropoid.' I then took the tooth into Doctor Mathew's room and we have been comparing it with all the books, all the casts and all the drawings, with the conclusion that it is the last right upper molar tooth of some higher Primate, but distinct from anything hitherto described. We await, however, Doctor Gregory's verdict tomorrow morning; he certainly has an eagle eye on Primate teeth. We may cool down tomorrow, but it looks to me as if the first anthropoid ape of America had been found by the one man entitled to find it, namely, Harold J. Cook." The next week another tooth of the same character was received. On the basis of very careful studies the author decided to make this tooth the type of the following new genus and species. "Hesperopithecus haroldcookii." The geographic age of these two specimens is now believed to be the same as that of Thousand Creek, Nebraska, and Rattlesnake, Oregon, among the fauna of which Pliohippus is very abundant and varied. It also contains Ilingoceras and other strepsicerne antelopes of Asiatic affinity. It

is the last Ameican fauna in which occurred the rhinoceros, preceding the Blanco fauna in which the Asiatic brevirostrine M. mirificus first occurrs.

By Bureau of American Ethnology.

The Bureau of American Ethnology has just published a number of illustrated monographs, including "The Opportunity for American Archaeological Research in Palestine" by James A. Montgomery of the University of Pennsylvania, which speaks in detail and favorably of the work of the American School in Jerusalem, and among other pictures shows the present home of the School after a thirty six inch snow which fell on February 11, 1920. The writer among other things says: "In America has sprung up a native archaeology in the exploration of the remains of the ancient civilization of the continent, of the Mayas, Aztecs, and the cliff dwellers of our Southwest—the more fascinating research, for these peoples have left no written records, or at least none decipherable. In all these fields we have the lure of the history of man, of the quest of our beginnings as humanity. But of particular, almost practical, importance must be the archaeological study of the ancient civilizations which have directly effected and molded our own, those which lie at the basis of our modern civilization." Another monograph is entitled "The Origin and beginnings of the Czechoslovak People" by Jindrich Matiegka of the University of Prague. J. Walter Fewkes, Chief of the Bureau of American Ethnology, in a third monograph describes two types of south-western cliff houses, referring to those of the Salt River Valley as contrasted with those of the San Juan region.

South American Arohaeology.

The University of Buenos Aires has published a monograph by Salvador de Benedetti entited "The Spanish Influence on the archaeology of Caspinchango in the Province of Catamarca." Maps, plats, drawings, as well as half tone reproductions of photographs of objects taken out of excavations in that part of South America illustrate the excellent publication.

IN THE FIELD

Oriental Schools.

The President's report of the American Schools of Oriental Research has been issued in bulletin form, together with the report of the Director, the report of the committee on the Bagdad School, and an account of the meeting of the trustees recently held in New York. Announcement is made of the arrangements for the School of Mesopotamian Archaeology at Bagdad, which is to be operated in connection with the School at Jerusalem. Dr. George A. Barton, of Bryn Mawr, has been elected director, and Dr. Albert T. Clay professor in the School. The School at Jerusalem reports on a tour through Galilee by way of Nazareth and Tiberias, as well as a few short excursions in the neighborhood of Jerusalem. A trip was also made to the Dead Sea and through Judea. Excavations were resumed on two sites with encouraging results.

Painted Rocks of Minateda.

The "Living Age" for April 29th reprints an account by Abbe H. Breuil of "The Painted Rocks of Minateda," in which he refers to a period later than the early Stone Age. He says: "A detailed description of all the rock paintings in the shelter would take a whole book," and he enumerates 13 types. The sixth group he says includes "the most perfect images yet discovered among palaeolithic representations of humanity." He compares the paintings with those of the Bushmen of South Africa, considering some of them "an astounding parallelism." Minateda is located in eastern Spain.